

FAMOUS  
**MONSTERS**  
OF FILMLAND

THE WORLD'S FIRST MONSTER FAN MAGAZINE

FAMOUS

MAY NO. 49 PDC


A WARREN MAGAZINE

# **MONSTERS**

OF FILMLAND

**THIS ISSUE:**  
A SPECIAL  
COLLECTION  
OF GREAT  
MONSTER  
PHOTOS!

50¢

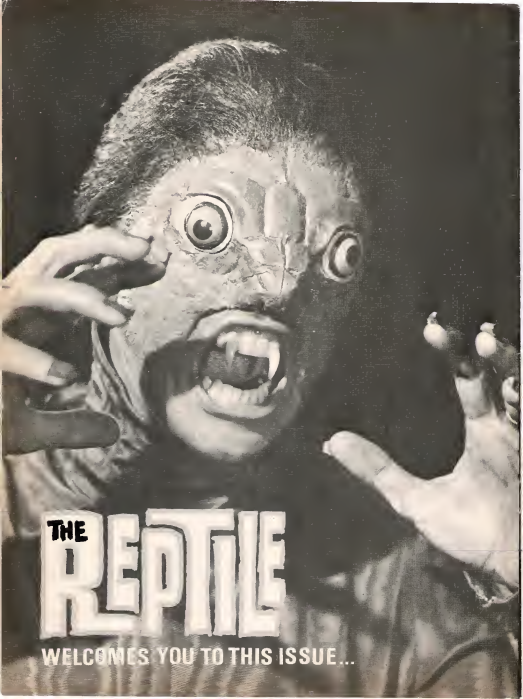


IF YOU HAVE  
**HORROR**  
ON THE BRAIN  
DON'T MISS  
"THE  
SHAPE  
OF  
THINGS  
GONE BY!"

SEE THE NEW, EXCITING  
**COMIC STRIP**  
"FOOTSTEPS OF FRANKENSTEIN"

LUGOSI'S OWN  
PICTURES OF

**DRACULA**



# THE REPTILE

WELCOMES YOU TO THIS ISSUE...

# FAMOUS MONSTERS

## OF FILMLAND

INCORPORATING MONSTER WORLD

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NO. 49 MAY 1968



Henry Hull, shown as  
 The Werewolf of London,  
 by artist Ron  
 Cobb.

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FAMOUS MONSTERS OF FILMLAND, MAY 1968 #49. PUBLISHED BI-MONTHLY BY WARREN PUBLISHING CO. PRICE \$6.00. SUBSCRIPTION PRICE: 1 YEAR: \$3.99 IN THE U.S., \$5.99. EDITORIAL OFFICES AT 22 EAST 42ND STREET, NEW YORK, N.Y. SECOND CLASS MAIL PRIVILEGES AUTHORIZED AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. CONTRIBUTIONS ARE INVITED PROVIDED RETURN POSTAGE IS ENCLOSED. HOWEVER NO RESPONSIBILITY CAN BE ACCEPTED FOR UNSOLICITED MATERIAL. ENTIRE CONTENTS COPYRIGHTED © 1968, BY WARREN PUBLISHING CO. NOTHING MAY BE REPRINTED IN WHOLE OR IN PART WITHOUT WRITTEN PERMISSION FROM THE PUBLISHER. PRINTED IN U.S.A. SUBSCRIBER CHANGE OF ADDRESS: GIVE 6 WEEKS NOTICE. SEND AN ADDRESS LABEL FROM RECENT ISSUE OR STATE EXACTLY HOW LABEL IS ADDRESSED. SEND OLD ADDRESS AS WELL AS NEW.

**A NIGHTMARE OF HORROR!**



# DRACULA

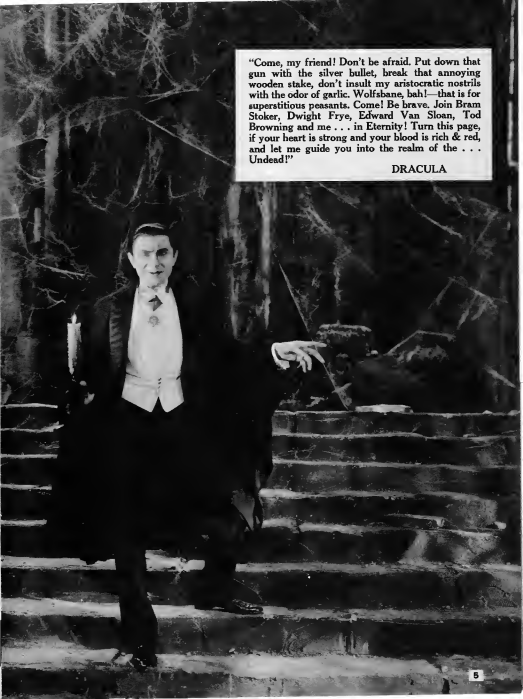
**BELA LUGOSI • DAVID MANNERS**  
**HELEN CHANDLER • DWIGHT FRYE**

*and EDWARD VAN SLOAN*

*A TOD BROWNING Production*

FROM THE FAMOUS PLAY ADAPTED BY  
BRAM STOKER





"Come, my friend! Don't be afraid. Put down that gun with the silver bullet, break that annoying wooden stake, don't insult my aristocratic nostrils with the odor of garlic. Wolfsbane, bah!—that is for superstitious peasants. Come! Be brave. Join Bram Stoker, Dwight Frye, Edward Van Sloan, Tod Browning and me . . . in Eternity! Turn this page, if your heart is strong and your blood is rich & red, and let me guide you into the realm of the . . . Undead!"

DRACULA

## bela's broadcast

On 27 March 1931, the voice of Dracula was heard on the air. To listeners in Hollywood, Los Angeles, Beverly Hills and environs, Bela Lugosi addressed the following message over radio station KFI. The message is reproduced from a type-written sheet glued 32 years ago into Lugosi's scrapbook. I have the feeling that Bela composed & typed this speech himself, so I am presenting it in print exactly as it appears in his scrapbook, in his own spelling, grammar, punctuation. FJA

I read the book, "DRACULA", written by Bram Stoker, eighteen years ago, and I always dreamed to create and to play the part of "DRACULA". Finally the opportunity came. Horace Liveright, stage producer of New York, acquired the stage rights of the novel and he chose me for the part. I have played the role of "DRACULA" about a thousand times on the stage, and people often ask me if I still retain my interest in the character. I do—intensely. Because many people regard the story of "DRACULA" simply as a glorified superstition, the actor who plays the role is constantly engaged in the battle of wits with the audience, in a sense, since he is constantly striving to make the character so real that the audience will believe in it.

Now that I have appeared in the screen version of the story which Universal has just completed, I am of course not under this daily strain in the depiction of the character. My work in this direction was finished with the completion of the picture, but while it was being made I was working more intensely to this end than I ever did on the stage.

Although "DRACULA" is a fanciful tale of a fictional character, it is actually a story which has many essential elements of truth. I was born and reared in almost the exact location of the story, and I came to know that what is looked upon merely as a superstition of ignorant people, is really based on facts which are literally hair-raising in their strangeness—but which are true. Many people will leave the theatre with a sniff at the fantastic character of the story, but many others who think just as deeply will gain an insight into one of the most remarkable facts of human existence. "DRACULA" is a story which has always had a powerful effect on the emotions of an audience, and I think that the picture will be no less effective than the stage play. In fact, the motion picture should even prove more remarkable in this direction, since many things which could only

be talked about on the stage are shown on the screen in all their uncanny detail.

I am sure you will enjoy "DRACULA". I am sure you will be mightily affected by its strange story, and I hope that it will make you think—about the weirdest, most remarkable condition that ever affected mankind.

I Thank You.

## from book to play to picture

"Dracula" was first published in London, England, in 1897, by Constable. The First Edition contained 400 pages.

Two years later, "Dracula" crossed the ocean. The first edition in America was published by Doubleday & McClure Co. in 1899 and contained 378 pages — approximately \$5,800 words.

For more than a quarter of a century it thrilled millions the world over in many editions & many languages. Then, in 1927, it first appeared in play form, its close to 56,000 words condensed to approximately 18,700 words of stage dialog & direction by Hamilton Deane & John L. Balderston.

And Lugosi donned upon his shoulders the cape he was born to carry.

In the ensuing 3 years that he essayed the role in America & Europe, "each performance required intensive mental concentration & a complete assumption of the morbid spirit of terror in order to give his portrayal maximum effect," reported one Robin Coons.

As Dracula's nemesis, Edward Van Sloan became well-established in the role of Dr. Van Helsing, vampire exterminator, by portraying the character for 94 weeks on the stage.

The final screenplay was written by Garrett Fort from Tod Browning's adaptation of the stageplay, with additional dialog by Dudley Murphy.

With additional directed.

Camerman was none other than Karl Freund, photographer of METROPOLIS!

## who to play the thirsty count?

This was one for Robert Ripley: Believe It Or Not it was not always a foregone conclusion, a clearcut decision, that Bela Lugosi would portray Dracula on the screen!

Before the final die was cast, at least 4 other actors were considered for the immortal role:

Conrad Veidt, of CALIGARI, MAN WHO LAUGHS and STUDENT OF

PRAGUE fame, who no doubt would have been magnetic & magnificent in the role. Oddly enough, in 1920 Veidt appeared together with Lugosi in JANUS-FACED, a silent German version of the perennial Robert Louis Stevenson favorite, DR. JEKYLL & MR. HYDE.

—Paul Muni, a character star (Academy Award winner) who has not been much associated with fantasy in his career, ANGEL ON MY SHOULDERS (United Artists 1946) being an exception that comes to mind, an imagi-movie in which Claude Rains portrayed His Satanic Majesty.

—Ian Keith, primarily a specialist in villainous roles in costume spectacles.

—And one Wm. Courtenay, about whom I am afraid I know nothing at all (and about whom I am certain someone more knowledgeable & elderly than I will write in to inquire how I could be so grossly ignorant of the fact that he created the character of Svengali on the New York stage, played Rasputin 3000 times to packed houses or was one of Rossum's robust non-rust robots)...

The heroine, Helen Chandler, was a natural for the cast, having appeared the year before in OUTWARD BOUND, adapted from Burton Vane's spirit-world play of a boatload of people who did not know they were dead & on their way to Judgment. (OUTWARD BOUND was remade in 1944 as BETWEEN TWO WORLDS.)

## somebody down there liked him

But somebody below in Beelzebubsville must have had a soft spot on their pitchfork for Bela and got in there & pitched, making it hot at the Front Office of Universal, so that at the penultimate moment (also known as the Old Nick of time) sanity prevailed and Bela Lugosi was irrevocably cast as Screen Dracula #1.

NOTE: By actual count of Man Aging Editor Avril Lorraine, it has been determined that the late Mr. Lugosi's scrapbook contains 796 separate references to & reviews of DRACULA. And it is illuminating to note, in culling thru these hundreds of clippings to bring you the cream of the crop, just how many errors crop up! If you think there are printing mistakes in FM, you should examine the newspapers:

Before he became universally known, Lugosi sometimes had his first name spelled by the press with two ts—Bella. His last, Lugosi & Lugosi!

On several occasions his first name was even erroneously printed as Zela! And the title itself was once referred to as DRACUL!

Heroine Helen Chandler, as the lost Lucy, returns  
to the living in the picture, "The Mystery of the  
Hollow Room."



*In the moonlight stood 3 young women. I  
thought I must be dreaming for tho the  
moonlight was behind them they threw no  
shadow on the floor. Two were dark & had  
high aquiline noses like the Count and great  
dark piercing eyes that seemed to be almost  
red when contrasted with the pale yellow  
moon. The other was fair, with great wavy  
masses of golden hair and eyes like pale  
sapphires. All 3 had brilliant white teeth that  
shone like pearls against the ruby of their  
voluptuous lips. There was something about  
them that made me uneasy, some longing &  
at the same time some deadly fear.*





One paper reported that he began playing the Dracula role on the stage in 1917!—altho most agreed that 1927 was the correct year.

In any event, DRACULA was filmed with Bela Lugosi as its star & first released to the world on 14 February 1931, February 14th—what a Valentine's present to the Imagi-Nation. . . !

In its original length, DRACULA contained 6978 feet of film & ran 75 minutes.

## bela believed in browning

The late Tod Browning was directly praised by Lugosi in these words: "On the stage the actor's success depends wholly on himself. He goes onto the stage & gives his performance in what to him seems the most effective manner. But in the studio the responsibility is shifted to the director, who controls the actor's every move, every inflection, every expression.

"In playing in the picture I found that there was a great deal that I had to unlearn. In the theater I was playing not only to the spectators in the front rows but also to those in the last row of the gallery, and there was some exaggeration in everything I did, not only in the tonal pitch of my voice but in the changes of facial expression which accompanied various lines or situations, was necessary. I 'took it big,' as the saying is.

"But for the screen, in which the actor's distance from every member of the audience is equal only to his distance from the lens of the camera, I have found that a great deal of the repression was an absolute necessity. Tod Browning has continually had to 'hold me down.' In my other screen roles I did not seem to have this difficulty but I have played Dracula a thousand times on the stage & in this one role I find that I have become thoroughly settled in the technique of the stage & not of the screen. But thanks to director Browning I am unlearning fast."

## sets set record

Many sources reported at the time that:

Some of the most remarkable sets ever made & certainly the most unusual ones ever erected at Universal Studios are being used in the filming of DRACULA, the strange story which brings to the screen what has been acclaimed as "the weirdest character in fiction"—Count Dracula, a human vampire who lies dead in his casket during the daytime only to rise during the hours of darkness



"His face was a strong—a very strong—aquiline, with high bridge of the thin nose & peculiarly arched nostrils; with lofty domed forehead & hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache (Lugosi, of course, did not wear a moustache in his characterization), was fixed & rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years."—Stoker.

& feast on the blood of living persons.

The earlier sequences of this terrifying drama are laid in Dracula's Transylvanian castle, a great stone structure fallen into ruin & decay and deserted for 500 years except for its one ghostly occupant. Massive columns support the ceilings & even the floors are made of stone flagging. The fire place in the great central hall is higher than a man can reach.

The entire interior, begrimed with the dust of centuries, is festooned with cobwebs, one of these great silk-

en meshes being more than 18' in diameter & extending entirely across the grand stairway. The wall hangings droop in tatters, blackened with age & dust. Fallen blocks of granite litter the floors & enormous trees thrust their dead branches in at the window openings. The scene is one of utter desolation.

Later the scene of DRACULA shifts to England and here the sinister Count takes up his abode in a deserted abbey, the one place in the country which most resembles his castle in Transylvania. The ancient building is of stone inside & out and much of the action takes place below the level of the land, in the vaulted burial crypt, where Dracula lies each day in a semblance of death in a great box-like coffin lined with his native earth.

## fax about carfax

When Dracula takes up residence in Carfax Abbey, the word goes out thru the nation's newspapers:

"Universal City has become a veritable chamber of horrors!"

Columnists reported: "Dracula", perhaps the most gruesome & at the same time one of the most fascinating stories in English literature, has just gone into production & is planned as one of Universal's most lavish photoplays for the coming season.

"DRACULA deals with human vampires & the horrible lives of the 'undead', those strange creatures who rise from their graves at night & feast on the blood of the living. The studio's largest sound stages are necessary to house some of the gigantic sets for the picture.

## looking backward at bela lugosi

On 18<sup>th</sup> Oct. 1930 in EXHIBITORS HERALD-WORLD, Edward Churchill wrote:

Bela Lugosi is better fitted for the role of Dracula, I think, than anyone any place. He looks like Count Dracula. He is Count Dracula, the blood-sucking "half-dead" vampire who peers thru cobwebs, changes himself into a wolf & then into a veil of mist. Lugosi is a find of Carl Laemmle Jr. He has been given a 5-year contract at Universal. More than \$400,000 (Depression dollars, more like \$1 million by today's standards) is being spent on the production. The book itself is reported to have sold more copies than any other book except the Bible. (And small wonder, with jacket blurbs & rave

(text continued on page 18)

"Welcome to my house! Enter freely & of your own will!"



Renfield kneels & acknowledges  
allegiance to his evil master.



No ordinary bat, that, which attacks the hor-  
rified her & his hypnotically entranced Lucy.



As maid faints, Renfield prepares to break his  
fast & appease his horrible, unholy appetite.



Renfield chills as he listens  
to "the children of the night."



# THE COUNT

Never did I imagine such wrath & fury, even to the demons of the pit. His eyes were positively blazing. The red light in them was lurid, as if the flames of hell-fire blazed behind them. His face was deathly pale & the lines of it were hard like drawn wires; the thick eyebrows that met over the nose seemed like a heaving bar of white-hot metal. With a fierce sweep of his arm—(From the Journal of Jonathan Harker.)



"BUT, Father, I did see it! I swear I saw it! An enormous bat, beating its wings against the pane—and its eyes . . . oh, its eyes . . ."

Mina Seward shuddered violently and hid her face with a moan on her father's shoulder.

"But, my dear child," Dr. Seward began soothingly, with his arms around her in a comforting embrace, "your imagination must have been taking a hand, because for one thing we never have bats about at this time of year, and also, if you saw the—er—bat for a few seconds only—just the merest glimpse—how can you possibly have noticed its eyes? Come, come, my dear!"

Mina knew this tone intimately, having heard her father use it many times to his patients, and she disengaged herself from his arms and looked steadily at him.

"I'm not imagining anything, Father," she said calmly. "It's an absolute fact. I was just pulling the curtains across that window when a—a creature, shaved like a bat, but large enough to look more like a cat with wings, swooped down outside and crashed against the glass, and its eyes seemed to burn right into me. There's no possibility of any mistake—I saw it!"

She began to tremble again, and her father looked at her with a troubled expression in his keen grey eyes.

"Of course, I don't doubt your word, my dear," he assured her. "I'm convinced that you *think* you saw this thing, but . . . well, I blame myself very much for your state of nerves at the moment."

"What do you mean?" the girl asked, wide-eyed.

"Well, it was wrong of me to have you down here at all, when you'd have been much better at your aunt's place in Town. A private mental home in the heart of the country is no place for a young girl."

He was interrupted by the entrance of a servant, who announced a visitor.

The doctor took the proffered card and read it.

"Count Dracula! H'm! What does he look like, Stevens?"

"Foreign-looking kind of gentleman, sir. Beg pardon—I think it's the party that's just took the Abbey. Moved in to-day, they was going to."

"Oh, yes. Show him up, then, Stevens."

A few moments later the Count stood in their presence—a tall, commanding figure, in full evening dress and wearing a sweeping opera-cloak with a crimson lining.

Bowing to the occupants of the room, he advanced with cat-like tread towards them, and spoke with a marked foreign accent.

"Dr. Seward, I presume? I must apologise for disturbing you at this late hour, but I claim the indulgence of both a neighbor and a doctor."

"Why, don't mention it, sir," replied the doctor heartily. "By the way, Count Dracula, this is my daughter Mina."

The Count bowed low and turned towards her a pair of luminous black eyes, from which she shrank with a gasp.

"Mina, my dear, what is it?" her father demanded solicitously. "Are you ill? I'm sure Count Dracula will excuse you—I think you ought to be in bed."

"No, no, father . . . just a moment's dizziness. I shall be all right. Please don't take any notice."

The visitor bowed again, and turned back to his host.

"My only excuse for troubling you at this unwarrantable hour," he said suavely, "is that there has been an accident of some sort. A young farm-hand has been discovered in the road between your house and mine, in a serious condition, and I have had him brought here as being more convenient for your care."

"My dear sir, why didn't you say so at once?" the doctor exclaimed, pressing the bell; and to the servant who entered he added quickly, "Stevens, there's a patient down below. Have him brought up here immediately."

In a few moments the sufferer was carried in unconscious—a young villager whom the Swards knew well, but who was in a state of ghastly pallor that made him difficult to recognize.

"What on earth—!" muttered the doctor, bending over him. "Why, he seems to have lost every ounce of blood in his body—yet I see no signs of violence!"

"Perhaps you will pardon me if I leave you to examine the patient," Dracula suggested. "Let me know if there's anything I can do."

"Why, thank you, I will," said the doctor, and, having bowed him from the room, returned to his patient. For a moment or two he worked, his interest and concern increasing; then he looked up at his daughter and shook his head.

"There's something desperately wrong here, Mina," he observed. "Look here!"

Mutely he pointed to two tiny red wounds on the unfortunate yokel's

throat.

"Why, what instrument can possibly have made these?" she enquired wonderingly.

"Fangs!" said the doctor simply. "Those are the marks of fangs such as a large rat's . . . or . . . a bat's."

"Oh, my God!" The girl swayed and reached out a hand to her father for support.

"My dear, what is it?"

"The bat's eyes . . . they were the same as his—Dracula's! Oh, Father, I'm terrified!"

"You must go to bed, Mina," the doctor directed firmly; "and don't worry about this—I'm going to take the proper steps."

"What are you going to do, Father?"

"I shall send a telegram to Dr. Van Helsing, at Amsterdam, asking him to come at once. He's the only man in Europe who can cope with the situation; meanwhile, it's no use worrying unduly; we can do nothing."

From the moment of his arrival Dr. Van Helsing inspired confidence—a large, blunt, breezy man whose

# THE UND

A WEIRD STORY  
HAPPENINGS IN  
HOUSE—BASED  
UNIVERSAL FILM

# EAD

## OF HORRIBLE A LONELY ON THE "DRACULA."

appearance suggested a common-sense farmer or merchant rather than the erudite scientist he actually was.

"Well, Seward," he said when they were alone. "I've examined the body of that poor fellow who died last night and the cause of death is perfectly obvious to me." He leaned back in his chair and placed the tips of his fingers together. "Did you ever hear of werewolves?"

"Vaguely," Seward admitted. "What exactly are they?"

"They're closely akin to vampires," said Van Helsing, filling his pipe. "It's an intricate subject, and a very terrible one; but in brief it's simply this. There are, walking about the face of the earth, beings that ostensibly died some time ago, but actually keep alive by sucking the blood of their victims. One of these is your new neighbor, Count Dracula. Did you, by any chance, notice his eyes?"

"Not particularly. My daughter did, though."

"I have only seen him once, and his eyes betrayed his age. They are

the eyes of a being incredibly old—one of the Undead; the legend is that he has occupied his castle in Transylvania for five hundred years; but apparently he has exhausted the possibilities in his own neighborhood, and has come over and settled at Carfax Abbey, where his true nature is—as far as he is aware—unknown."

"How fortunate that I happened to know you, Van Helsing!" Seward exclaimed.

"More fortunate even than you guess. Now look here, Seward, I want to ask you something. As a nerve specialist, are you satisfied in your mind about your daughter just now?"

Seward looked sharply at his friend, and looked away again.

"I'm certainly not," he admitted heavily. "Mina is restless, jumpy, thoroughly unstrung—and she has long intervals of preoccupation, of complete absent-mindedness. Why do you ask?"

"The vampire marks down his victims," pronounced Van Helsing oracularly, and Seward leapt from his chair.

"What do you mean?" he exclaimed.

"Simply this, Dracula, like a snake with its prey, will endeavour to hypnotise her in order to work his will. You tell me he began even while he was in the form of a bat outside the window? Well, he evidently pursued his intention when he came into this house—and even now he is probably working on her mind from a distance. May I see your daughter?"

"Why, of course—I'll send up for her."

Seward's keen professional eye fell upon the girl as she entered the room, and he realized that she was very far from well, either physically or mentally.

As soon as she saw Dr. Van Helsing she moved towards him confidently, trustingly, but there was already a trace of stiffness, like that of an automaton, about her movements which was unnatural.

"Under his influence, you see," murmured the Dutchman to his friend; but to the girl he only said: "My dear, you are in grave danger. Will you place yourself in my hands—unreservedly?"

"Oh, yes," she said immediately. "You're kind—I'm sure of it. What must I do?"

"Well, tonight I want you to stay in this room, where he first saw you. There is no doubt that he will return to that window, and I am placing garlic-flowers in the window-

cracks, the door-cracks, the keyhole—every possible means of entrance or communication."

"Why garlic-flowers?" Seward inquired curiously.

"We are in the realms of Black Magic, Seward, and this is one of the accepted safeguards," was Van Helsing's cryptic reply; and he forthwith set about preparing the room.

Left alone, Mina sat listlessly in her chair, too tired even to think; but gradually, without her volition, it seemed that a thought was taking form in her brain. It was as though someone was saying to her: "Mina! Open the window! Open the window. Mina!" over and over again.

With an effort she forced her languid body to rise from its chair, and mechanically it moved over to the window, removed the garlic-flowers, and opened the casement. To her horror a gigantic bat flew straight into the room, circled twice round her—and disappeared, yielding place to Count Dracula, who stood beside her in his crimson-lined coat with a look of grim intensity in his evil eyes.

Without a word he clutched at her throat, and his claw-like fingers began to squeeze. . . . She felt as weak and powerless as a baby in his grip. She could neither move nor cry out. It was the end.

Darkly, painfully, she slid into unconsciousness.

"What happened?" she asked feebly, blinking at the morning sunshine that fell on her head.

"My dear, you've had a narrow escape," her father told her. "You've lost a great deal of blood, but thank Heaven, we came in time."

"But . . . that dreadful creature . . . ?"

"He will never trouble you again. Listen—this is what happened. When we rushed into the room he resumed the guise of a bat, and flew through the window. We waited until morning, then Van Helsing took me over to the Abbey, and down into its crypt—and there we saw a horrible sight."

"The—The Vampire?"


"Yes, Dracula, lying, gorged with blood, on a great box of earth which he had brought specially from Transylvania—for a vampire, Van Helsing tells me, can only relax on his native soil."

"Then—he was relaxed?"

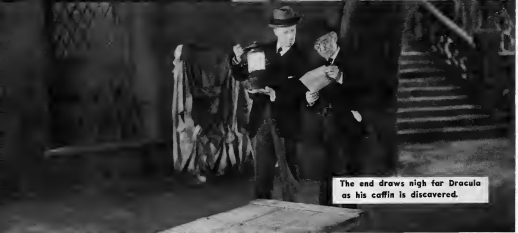
"Yes, lying torpid—as they do during the hours of daylight. Van Helsing had brought the necessary implements and we . . . we hammered a stake through his heart. "Dracula is dead . . . at last."



Dracula in the doorway of his Castle. From Dr. Seward's Diary we learn a rarely referred to conjecture about him: his first name! "My friend Arminius of Buda-Pesth University tells me that he must indeed have been that Volvade Dracula who won his name against the Turk. If it be so, then he was no common man; for in that time, and for centuries after, he was spoken of as one of the cleverest, most cunning and bravest of men. That mighty brain and that iron resolution went with him to his grave and are even now arrayed against us."



Dracula's disciple, Dwight Frye, weakens before Van Helsing's potent sprig of walfsbane.



The end draws nigh for Dracula as his coffin is discovered.

*I saw the Count lying within the box upon the earth. He was deathly pale, just like a waxen image, and the red eyes glared with the horrible vindictive look which I knew too well. (When he died) it was like a miracle: before our very eyes, and almost in the drawing of a breath, the whole body crumbled into dust and passed from our sight.—Dr. Harker.*

"The Draculos were a great and noble race, though now and again were held to have had dealings with the Evil One. They learned his secrets in the Scholomance, amongst the mountains over Lake Hermonstodt, where the devil claims the tenth scholar as his due. In the records are such words as stregoico—witch, ordog and pokoi—Satan and hell; and in one manuscript this very Draculo is spoken of as wompyr."—Professor Arminius.





Cunning Van Helsing catches Count off-guard with mirror-box that betrays his secret,



Dracula reacts instinctively, smashes the mirror-box.



Madman or martyr? Van Helsing studies rabid Renfield.



The Count cannot conceal his centuries-old thirst for blood when Renfield pricks finger.



Dracula exerts his full fiendish power on Van Helsing the vampire-fighter, Van Helsing . . .



. . . produces protection in the nick of time: the crucifix!





The women closed round whilst I was aghast with horror; but as I looked they disappeared. They simply seemed to fade into the rays of the moonlight and pass out thru the window for I could see outside the dim shadowy forms for a moment before they entirely faded away. Then the horror overcame me and I sank down unconscious.

(Continued from page 9)

reviews like these: "Dracula! Dead 600 years yet still living! Was he beast, man or vampire? One of the most famous novels of its kind in the world, it has thrilled 2 generations of readers with the horror of its story, the mystery of its unfolding & the suspense of its climax. Those who have read it have never been able to forget it, for the thrill & magic of the story leave a lasting impression on the mind. It is impossible to describe the plot of *Dracula*. You have to read the book to get the full terrifying, thrilling effect of one of the most dramatic & imaginative stories of mystery & the supernatural ever written."—from Grosset & Dunlap jacket, and on the back of the dust wrapper: "Never before has a play so remarkable in its thrills and

so completely overwhelming in every respect been staged in this town' . . . An ample feast of the uncanny & supernatural' . . . These were some of the press notices which preceded the play *Dracula* from London where it ran for 3 years. New York theatergoers, hardened to sensational mystery plays, were skeptical. Yet at every performance of this weird, uncanny piece, women shrieked & men gripped their chairs at the blood-freezing scenes before them." The *DAILY MAIL* declared: "In seeking a parallel to this weird, powerful & horrible story, our minds revert to such tales as 'The Mysteries of Udolpho', 'Frankenstein', 'Wuthering Heights', 'The Fall of the House of Usher' & 'Marjery of Queilher'. But *Dracula* is even more appalling in its

gloomy fascination than any of these."

"One phantasmal ghastliness follows another in horrid swift succession."—*LIVERPOOL DAILY POST*. "He drank human blood! To live, this mysterious nobleman had to have the elixir of life, sucked from the veins of the living. As a steady best-seller over the years and an all-time great motion picture, *Dracula*, with its vampires, werewolves, hypnotists & restless dead has chilled the spines & curdled the blood of readers throughout the world."—PermaBooks paperback edition. "There is nothing in English fiction which can be compared with this novel of the Vampire world."

END

# HIDDEN HORRORS



We have shown you the Academy Award Winning Face of Fredric March as Mr. Hyde. Stills from the silent Jahn Borrmare version. Boris Karloff himself as the shaggiest Mr. Hyde of them all in the Abbott & Costello spoof. Paul Massie in the most recent version, **HOUSE OF FRIGHT**. We have even dug into the dusty archives

of the past to show you Sheldon Lewis in the 1919 version.

Several challenges yet remain: to show you the **JANUS-FACED** Jekyll-Hyde of the German version. To show you Spencer Tracy in his make-up. But **HERE** is one more Mr. Hyde revealed—

Louis Hayward as **THE SON OF DR. JEKYLL!**

a ghost of his former self—but still monstrous



THE GHOST OF  
THE GHOST OF  
FRANKENSTEIN

## the thing in the vault

**I**t was a dusty thing covered with spiderwebs, this manuscript of yellowing pages. Universal had ordered it up from its underground files for the overnight inspection of FM. It was the original screenplay by Eric Taylor of *THE GHOST OF FRANKENSTEIN*, the screenplay on which the final photographed version (fully described in last issue's Filmbook) was based. Following is a kind of "script tease", adapted by Bill Warren, of what might have been if the original version had been filmed.

Apparently it was intended that Basil Rathbone would repeat the role of Wolf von Frankenstein, that there would be a hunchback (J. Carroll Naish?) and the monster would not at any time speak in Bela Lugosi's voice.

\* \* \*

To his horror, Ygor learns the villagers of Frankenstein intend to destroy the Castle. He awakens the sleeping monster and they escape just as the angry crowd blows up what's left of the decaying ruins. As the pathetic pair watch the destruction of their refuge, a storm rises and Ygor shouts into it: "You drive us out into the world because you fear us. You fear this misshapen body and the twisted bitter soul within it. You hate and fear all the maimed—make us outcasts! But our day will dawn. We shall unite against you—unite! unite!" (The scene sounds somewhat like the hair-raising climax of the horror classic *I ACCUSE*, where all the dead of World War I are called forth from their graves to march on a screaming mankind.)

## guest of frankenstein

Ygor and the monster head for Vasaria, where Dr. Frankenstein is now living. En route the monster is attacked, Ygor flees, the monster seizes the little girl Cloestine, is persuaded to free her, is captured and jailed.

Ygor goes to Frankenstein's where he is met at the door by Theodor, a hunchbacked lab assistant of the doctor. Due to their deformities, Ygor and Theodor are drawn to each other.

Wolf is busy demonstrating to two university scientists a ray he has developed which can revive dead tissue. A constable arrives and asks him to come see the strange madman they have captured. While leaving, Wolf is startled to encounter Ygor.

At the police station the monster breaks his chains and leaps out the window, landing in a haywagon which Ygor has stolen. They escape with the police after them. Sometime later some constables re-enter the police station, quaking with fear and claiming, "It was no madman we were chasing but the devil himself! While we watched we saw him struck many times by lightning, with no harm whatsoever!"



Lon Chaney Jr. portrays Mary Shelley's Undying Monster. Evelyn Ankers faints at the horror of Dr. Frankenstein's living corpse.



The late Sir Cedric Hardwicke looks like he's about to become the late Dr. Frankenstein, in a role apparently originally conceived of for the late Basil Rathbone.

## terror in the asylum

Back at his sanitarium, Wolf, his wife Elayne, and her sister Martha (who functions as a nurse), note a nervous tension rising in the house due to the storm. Martha goes into the insane ward to look after some of the more excitable patients who are frightened by the storm. She bears a strange sound coming from behind a long-sealed door which leads to the outside. Suddenly the door bursts open!

There in all his towering overpowering hideous horror looms the Frankenstein MONSTER!

The monster seizes Martha.

And kills her . . .

Then, despite Ygor's protest, the monster looses one of the maniac inmates and the unholy 3 wander wildly about in the asylum.

Wolf and Elayne enter the ward and are horrified to discover the corpse of Elayne's sister. As Elayne bends over the body, the monster and the madman appear on the scene. Wolf rushes behind the heavy steel door of his laboratory, locks the door, gasses Ygor, the monster, the madman and his wife. When they are unconscious Wolf rescues his wife, revives her, says, "There is only one thing I can do to rid the world once and for all of my father's monster—dissect it! The monster must be *unmade*, limb by limb by limb, organ by organ . . ."

Wolf binds the monster, gives him an anesthetic and prepares to operate . . .

## the ghost speaks

Theodor creeps about the sanitarium and discovers Martha's body and the semi-conscious Ygor.

Theodor tells Ygor, "I was a successful student of medicine but the gentlemen of the board believed my appearance would be a drawback as a doctor." Ygor snarls, "That is the fate of the crippled and maimed."

Meanwhile, as Wolf prepares to destroy the monster, the ghost of his father appears and begs him not to because the monster "pours light on the secret that has baffled man since the beginning of time. It is life—artificially created by the use of the natural elements from which all life must spring." The ghost then suggests that Wolf put a *good* brain in the monster's skull.

Dr. Frankenstein, once again inspired by the goal of making a *good* creature, seeks out Ygor and asks him to look after the monster while he studies his father's notes.

At the same time, city officials of Vasaria try to send a telegram to the governor to get help in destroying the monster. But the telegraph operator destroys the message because she is a cripple and has "got the message" from Theodor about all cripples banding together and making a town for themselves. Ygor is working along the same lines, recruiting cripples for a take-over when his indestructible friend has a new brain.

The night for the transplant of the monster's brain dawns, and you will have to admit that is a pretty good trick, for it to dawn at night, or hadn't it dawned on you? Anyway—Ygor leaves with the monster and leads him to the house of Herr Hussman, father of the little girl the monster once menaced. The monster kills the man and kidnaps

the girl, accidentally setting the house afire. Ygor and the monster return to the sanitarium where they are met by Theodor and secretly observed by Elayne.

## skull duggery

Ygor tries to convince the monster that it would be better if the monster did not have the girl's brain transplanted into his skull. The monster enters the asylum in search of Wolf von Frankenstein. In trying to stop the monster, Ygor is accidentally crushed to death by him.

When the monster does find the doctor, Wolf convinces him to give the girl to Elayne and then leads the monster to the graveyard where the creatures smashes open the tomb of the recently buried Gutterman and the doctor steals the brain.

Cripples continue to pour into Vasarka. The officials are puzzled and alarmed.

At the lab, Theodor secretly substitutes Ygor's brain for Gutterman's and without knowing it Wolf places the brain of his greatest enemy into the skull of the thing created by his dead father!

While the monster-Ygor is recovering, Theodor goes to the dungeon where a large group of cripples has gathered. Skilfully he rouses them to a fever pitch. *Poison the water! frighten people! drive them away!* but do not destroy. "And, once we are established, there will be nothing to fear."

The monster revives, looking more fearsome than ever as he now has a row of sawtooth-like clips along the scar on his forehead. The doctor does not suspect who the monster is and, as soon as Wolf has left, the monster-Ygor and hunchbacked Theodor go to town to lead the rampaging hands of cripples. Singlehandedly the monster wipes out the police force and is leading a raid on a store when—

*Suddenly he is stricken blind and deaf!*

## the monster maker's fate

Theodor now grows fearful of what may happen to the leaderless mob. There is no burgermaster to organize a defense because Theodor himself has killed the town's leader somewhat earlier. Theodor guides the near-panicky monster back to Frankenstein's laboratory.

"What's wrong with the creature?" asks Theodor and Wolf explains that he didn't fully revive the monster's brain for fear the brain of Gutterman might have been damaged. But now he gives "Ygorstein" back his eyesight and hearing.

As the monster starts to leave, Wolf learns it contains the brain of Ygor and not Gutterman and tries to stop this machine of destruction he has unwittingly loosed.

With one blow of his mighty arm, Ygorstein crushes Wolf and flings aside his crumpled body. Whether Wolf is alive or dead at that moment makes little difference for his shattered frame smashes into high voltage electrical equipment and the laboratory of Frankenstein and its occupants are blown to kingdom come. **END**



"A new brain for you, Frank'shtein," predicts Ygor of the broken neck, twisted mind & forked tongue.

# YOU AXED FOR IT!



Scientifically created Zombies in Modern Europe was the theme of Columbia's 1956 horror-sci-fi film *THE THING FROM ANOTHER WORLD*. The memorable machinery scene is shown for **WOLFGANG THADEWALD**, **ERWIN SCUDLA** & **MEGIN HILD**.

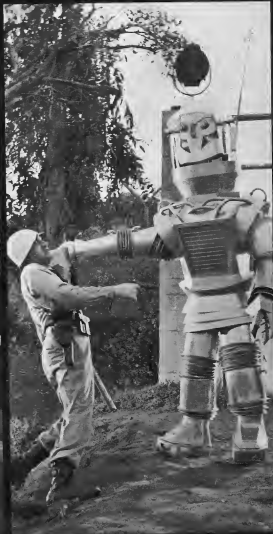


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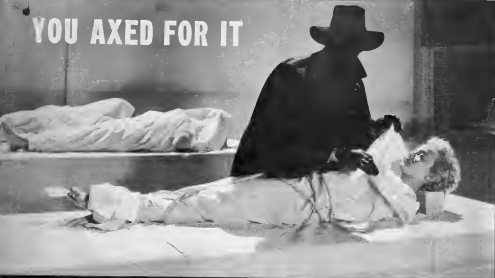


**GAMMA PEOPLE** with Eva Bartok. This



**Tobor the Backward Robot** strikes again for **DANNY ESGRO, WILLY AMSON & OTTO DERBIN** in Republic's 1954 thriller **TOBOR THE GREAT**.

# YOU AXED FOR IT



How many of you can remember this ghostly scene from **HOUSE OF WAX**? **RAYMOND MASON**, **DAN JENKINS** & **BILL TEMPLE** asked to see a picture from this great 1953 Warner Bros. film.



A picture from the 1958 Universal release **BLOOD OF THE VAMPIRE**, for **CAROL SUMMERS**, **STEPHEN JOCHSBERGER** & **LINDA SOLOMON**.

**DON BRUTON** & **GARY DANIELS** went to see a portrait shot of their favorite film-monster **THE SON OF FRANK-ENSTEIN**.



## YOU AXED FOR IT



You might figure his father for a Metalunon, considering the abnormally high forehead & emphatic frontal lobes on this mad lab mantrastasy who's turned an scientist Leo G. Corral. This tense moment from *TARAN-TULA*, for JEANIE MORRIS.

This remarkable close-up of the late Lionel Atwill, villain par excellence of early horror films, for *HARRY WILSON, GRACE TALBERT & KNUTE HAMPSHIRE*.

Leo Gorcey finds a dead end as he tries to escape the rabat in *THE BOWERY BOYS MEET THE MONSTERS*, for Harry Chester & Basil Gogos.





1963  
YEARBOOK



1964  
YEARBOOK



1965  
YEARBOOK



1966  
YEARBOOK



1967  
YEARBOOK



DO-IT-YOURSELF  
MONSTER MAKE-UP HANDBOOK



#26  
OUTER LIMITS



#28 CHANEY  
UNMASKED



#29  
CHRISTOPHER LEE



#30 POWERS  
OF ORACULA



#31 SPECIAL  
CONTEST ISSUE



#32 CONTEST  
WINNERS



#33  
THE HUNCHBACK



#34  
JENYLL & NYOF



#35 ORACULA  
INVADS ENGLAND



#36 TWO  
MAKE-UP CONTEST



#5/ 20,000,000  
MILES TO EARTH



#38 CURSE  
OF THE DEMON



#39 FRANKENSTEIN  
CONQUERS THE WORLD



#40  
ANNIVERSARY  
ISSUE



#41  
WEREWOLF  
OF LONDON



#42 FRANKENSTEIN  
MEETS THE WOLFMAN



#43 MOUSE OF ORACULA  
FILMBOOK



#44 DR. WHO  
AND THE DALEKS



#45 DR. BLOOD'S  
COFFIN!



#46 VAMPIRE  
OF THE OPERA



#47 FIEND FROM  
JAMES BOND



#48 GHOST OF  
FRANKENSTEIN



1968 YEARBOOK

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A **SHOCK STORY** THAT WILL LEAVE YOU ELECTRIFIED! GET READY TO BE THRILLED AS  
PIECE BY PIECE WE ASSEMBLE THIS TINGLER OF A MAN WHO TRIED TO FOLLOW IN THE...

# FOOTSTEPS of FRANKENSTEIN!

NORTHERN ENGLAND! AS THE  
TRAIN WHISTLE FADED IN THE  
DISTANCE, DR. BYRON KING  
SUPPRESSED A SHIVER AND THE  
NOTION HE HAD SOMEHOW  
STEPPED BACKWARD INTO  
ANOTHER CENTURY... HE FELT  
INCREDIBLY ALONE...





HIS FOOTFALLS ECHOING ABOVE THE SOUND OF RAINWATER IN THE COBBLESTONE GUTTERS, DR. KING MADE HIS WAY THROUGH THE VILLAGE SEEKING AN OPEN DOOR, A FRIENDLY VOICE, WARMTH AND LIGHT...



CAN ANY OF YOU HELP ME?  
I'M TRYING TO LOCATE  
DR. SEBASTIAN ...

THEN IT'S THE  
DEVIL'S BUSINESS  
YOU'RE ON!

WE'LL NOT HELP  
IN THAT! **GET  
OUT!**



SHOULD NEVER HAVE LEFT  
LONDON ... IF ANYONE BUT  
OLD SEBASTIAN HAD SENT  
FOR ME, I'D HAVE TOLD  
THEM -- **WHAT'S THIS?**  
THEY'VE FOLLOWED ME FROM  
THE PUB!



AT HIM, LADS! SHOW  
'IM WHAT HAPPENS  
TO HIS KIND IN  
**THIS VILLAGE!**



**BLOWS RAINED ON KING FROM EVERY SIDE! HIS BODY  
SAGGED TO THE PAVEMENT AND NAUSEA SWEEPED THROUGH  
HIM ... FLAILING FISTS AND STOMPING FEET SWIRLED  
ABOUT HIM, THEN ... OBLIVION!**



DR. KING STIRRED. HE COULD NO LONGER FEEL THE RAIN OR THE WET COBBLESTONE BENEATH HIM... HIS EYES, ACHING WITH THE LIGHT, SLOWLY BROUGHT THINGS INTO FOCUS...



PART OF AN OLD CASTLE... BUT OUTFITTED WITH THE LATEST EQUIPMENT! AND THAT BREATHING... HEAVY BREATHING...



GOOD LORD!  
THAT T-THING...



BYRON, MY BOY! YOU'VE RECOVERED! WE ARRIVED JUST IN TIME TO STOP THOSE IDIOTS... SUPERSTITIOUS RABBLE!



DR. SEBASTIAN! YOU MEAN I WAS RESCUED BY YOU AND THIS... MONSTER?!

NOT MONSTER, BYRON, CREATION! MY CREATION! NOT YET PERFECT, BUT WITH YOUR HELP...

Y-YOU'VE... MADE... A LIVING CREATURE?!



AFTER YEARS AS MY PRIZE PUPIL, ARE YOU SO AMAZED? THE WONDERS OF ELECTRONICS, THE SKILLS OF SURGERY... WHO COULD BETTER APPLY THEM THAN ME?

IT'S LIKE SOMETHING OUT OF **MARY SHELLEY!** HOW...?



"AFTER MY RETIREMENT, I BEGAN EXPERIMENTING... ELECTRONIC STIMULATION TO BRAIN CELLS, NERVOUS SYSTEM... FOR YEARS I WORKED WITH TEST ANIMALS, GUINEA PIGS, MONKEYS... THEN THERE WAS A TERRIBLE ACCIDENT NEAR THE CASTLE..."



"I PULLED TWO MEN FROM THE WRECKAGE, DEAD AND MANGLED... THROUGHOUT THE NIGHT, I WORKED FEVERISHLY, SEWING AND GRAFTING... WELDING THE TWO INTO ONE WHOLE!"



"WORKING AGAINST TIME, I RE-CONVERTED MY EQUIPMENT TO HANDLE THE LARGER SUBJECT... THEN, TINGLING WITH ANTICIPATION, I THREW THE SWITCH!"

"IT WORKED! THE RESULT WAS NOT PERFECT, THE CHARGE HAD BEEN WEAK, AND THE BRAIN WAS DAMAGED... MY CREATION COULD ONLY FUNCTION IN A LIMITED MANNER, UNFORTUNATELY, IT WAS SEEN BY SERVANTS... THEY SPREAD HYSTERIA THROUGH THE VILLAGE!"



THEY'RE HOSTILE FOOLS! JUST LIKE THE MEDICAL BOARD THAT FORCED ME TO RETIRE! NOW I CAN SHOW THEM!

NO ONE EVER DOUBTED YOUR BRILLIANCE, DOCTOR! BUT T-THIS... IT'S BEYOND THE MEDICAL REALM... BEYOND THE HUMAN REALM! AREAS BEST LEFT ALONE!



LOOK AT ME! LOOK AT THIS SHRIVELED DYING BODY... ARTHRITIC HANDS... LIMBS! USED UP! BUT MY MIND STILL FUNCTIONS... WORKS BRILLIANTLY!

Y-YOUR MIND... YOU MEAN...?



IN THE NEXT FEW WEEKS, DR. KING SUBMERGED HIMSELF INTO THE NOTES AND RESEARCH OF AMOS SEBASTIAN... LETTING VOLUME OF WORDS ASSERT THE INFLUENCE HIS CONSCIENCE WOULD NOT!

DON'T MOUTH THE SAME DRIVEL AS THOSE VILLAGE LOUITS! YOU'RE ONE OF THE FEW MEN WITH THE SAME POTENTIAL AS MYSELF!

YOU TAUGHT ME ALL I KNOW, DOCTOR SEBASTIAN... I'D DO ANYTHING FOR YOU! BUT WHY UNLEASH THIS SUB-HUMAN THING ON THE WORLD?



YOU CAN DO IT, BYRON! FREE MY BRAIN FROM THIS DEATH HOUSE! TRANSFER IT TO THE STRONG DURABLE BODY I'VE CREATED! YOU CAN DO IT!

I-I DON'T KNOW... YOU'VE DONE THE GROUNDWORK... PERHAPS...



YOU'VE LIVED UP TO ALL MY HOPES, BYRON... WITH THE NEW EQUIPMENT, YOU CAN'T FAIL!

WE CAN PRODUCE A STRONG ENOUGH CHARGE TO PREVENT STRENGTH LOSS AS WITH YOUR CREATION... A GREAT MIND PRESERVED FOR THE AGES!



I-IT CAN BE DONE!!



THUNDER, LIGHTNING, AND DRIVING RAIN LASHING THE NIGHT SKY DREW NO ATTENTION FROM BYRON KING AS HIS SKILLED SURGEON'S FINGERS GUIDED HIS KNIFE INTO THE FIRST PHASE OF THE OPERATION...



THE THOUGHTS AND MEMORIES OF AMOS SEBASTIAN WERE LIFTED FROM THE DYING SHELL BODY, TRANSPORTED ACROSS THE LABORATORY, AND DEFTLY SEWN INTO THEIR NEW RESTING PLACE...

ALL SURGERY COMPLETED... MUST GET WIRING INTO PLACE...



FINAL READINGS CHECK OUT... ALL READY TO GO...

NOW!



HERE NOW! WHAT'S DOING WITH THEM LIGHTS?

YOU DAFT? THERE'S A GREAT BLOODY THUNDER-STORM!

NO! IT'S NOT THAT...



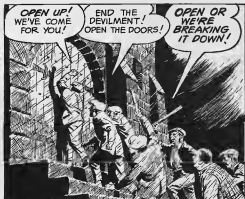
UP THERE! SEE THE FLASHES AT THE CASTLE!

IT'S THEM DOCTORS! UP TO MORE UNHOLINESS! THEY SHOULD BE STOPPED!

AYE! LET'S NOT SIT HERE WHILE THEY MAKE MONSTERS! UP TO THE CASTLE!



ON THE OPERATING TABLE, THE MONSTROUS FORM STIRRED... FINGERS TWITCHED AND MOVED... EYELIDS SLOWLY OPENED...





UNMINDFUL OF THE LASHING STORM, THE GROTESQUE FORM LUMBERED OFF INTO THE DISTANCE, BENT ON RAGE AND DESTRUCTION!



DR. BYRON KING CAME RUNNING TO A PILE OF SMOULDERING ASHES... A PILE OF ASHES THAT CONTAINED THE THOUGHTS AND MEMORIES, DREAMS AND NIGHTMARES, OF AMOS SEBASTIAN... A PILE OF ASHES ALREADY BEING BLOWN AND SCATTERED BY THE WIND...



END

# THE SHAPE

Do You have Monsters on Your Mind?  
Horror on Your Brain? Only an Operation can  
help you: Operation—Future! And Here It Is  
—the Feature that X-rays the Brains of the  
Writers & Producers of Imagi-Movies: a Pre-  
view for You of what They are transferring  
from their Gray Cells to Celluloid!

*An interesting reprint  
from the pages of our  
September, 1962 issue  
of FAMOUS MONSTERS.  
See what Filmonster  
land was like about  
5½ years ago. . . . .*

# OF THINGS GONE BY

There is a veritable wave of new brain  
thrillers in the offing!

Peter Van Eyck has been picked to star  
in the British version of DONOVAN'S  
BRAIN, now known simply as THE  
BRAIN. At the same time, a separate and  
distinct German version is in the works on  
Curt Siodmak's chilling classic of the tele-  
pathic terror in the nutrient tank.

Fotos from the forthcoming production  
THE BRAIN THAT WOULDN'T DIE  
suggest a kind of feminine version of THE  
HEAD, the bodiless horror that was imported  
from Germany late last year.

Last brain on hand (get it off, quick!) is  
THE BIG BRAIN. If all goes according to  
Hoyle (or Donovan), this brainstorm will  
be the first of a TV series, a sci-fic comedy  
show on which the pilot has already been  
produced.

Lark out for THE NIGHT CREA-  
TURES and THE NIGHT CRAWLERS!

They are not one and the same.

Peter Cushing, you will be pleased to





A horrifying moment in "THE HEAD," a Trans-Lux release, as the macabre but living MICHEL SIMON is triumphantly displayed by the insane surgeon Dr. Oad.



Thru these Portals pass the Most Frightened People in the World—those Terrified Souls racing to Escape from **THE CABINET OF CALIGARI!**

Hi-lite of horror in new Swedish chiller of people with super-hypnotic powers, **THE FACE.**



learn, stars in the scary **NIGHT CRAWLERS**, Universal-International release about a band of masked skeletons (as they have been described to me by a studio insider) that ride by moonlight, terrorizing the countryside like the 4 Horsemen of the Apocalypse. **THE NIGHT CRAWLERS**, on the other hand, appear to be a sort of nocturnal triffids, born of the book "The Monster from Earth's End," with a kind of blood-brother kinship to John Campbell's "The Thing." For more details about **THE NIGHT CRAWLERS**, see the news feature in our newest issue of companion screen thrill publication **SPACEMEN**.

Of course nite and day we all eagerly await the release of **THE DAY OF THE TRIFFIDS**, dramatic subject matter potentially more terrifying than author John Wyndham's superb **VILLAGE OF THE DAMNED**.

## haunts upon a time

Haunts Christian Anderson rides again! Fairy tales, scary tales, there are gales of them blowing your way:

The new **BEAUTY AND THE BEAST**, where a man becomes a wolfman several times before your very eyes.

**HAUNTED VILLAGE**, first Lovecraft (the modern Poe) tale to chill the screen.

**SEANCE ON A WET AFTERNOON.**

**THE OLD DARK HOUSE**, Wm. Castle's remake of the Karloff classic of the sinister butler, the 100-year-old firebug, the eccentric one (once played by the late Ernest Thesiger) and other odd individuals.

**JASON AND THE GOLDEN FLEECE** (from the master hand of Ray Harryhausen) . . . **CAPTAIN SINBAD** . . . **JACK THE GIANT KILLER** . . . **OFF ON A FLYING CARPET** . . . **HERCULES AT THE CENTER OF THE EARTH** . . . **THE WONDERFUL WORLD OF THE BROTHERS GRIMM**, George Pal's super drama in Cinderama, including a trip thru the Solar System and off to the Stars!

A 50' giantess in *The Temptation of Dr. Antonio*.

**BLEAK HOUSE**, screamplay from the suspense-filled pen of world famous mystery writer Agatha Christie.

**THE BLACK DOOR.**

**THE WAX DOLL.**



Milton Reed as the Mulatta, in the new Hammer film thriller, "NIGHT CREATURES," all about piracy, smuggling, and sudden death in England in the late eighteenth century. (Copyright Universal Pictures Co. Inc.)



MUTANO THE HORRIBLE strikes again!—across the sea from West Germany.

The TERROR is telling some poor bound devil, "Now, stick out your TONG."



## thrills & chills

THE MILL OF THE STONE WOMEN . . . TERROR OF THE TONGS (with Christopher Lee as a menacing Oriental) . . . MUTANO THE HORRIBLE . . . THE INVISIBLE DR. MABUSE . . . BARAN (latest terror from Japan) . . . SEA DEMON and FANTASTIC VOYAGE (to Microscopia), scripted by Jerome (Faceless Man) Bixby . . . HORROR HOTEL . . . THE AVENGER and THE BLACK BOXES MYSTERY (both based on thrillers by Edgar Wallace) . . . THE HOUSE OF DR. RASANOFF . . . and chills 'n' Thrills.

And still they come!

THE HORROR CHAMBER OF DR. FAUSTUS—"Worthy of the great horror classics of our time," says the *Express*.

THE MANSTER (formerly THE SPLIT): two-headed killer creature, half man and half monster.

HANDS OF A STRANGER (formerly THE HANDS OF ORLAC).

THE MAN WITH X-RAY (Russell) EYES. ZOT!

From Great Britain, a brand-new version of THE TELL-TALE HEART. "He had the pale blue eyes of a vulture . . . so horrible it chilled the very marrow in my bones. The beat of his deathless heart . . . ripped into my tortured brain."—Edgar Allan Poe.

EEGA—latest entry in the Prehistoric Derby. A Crazy Giant from the Neanderthal Era breaks the Time Barrier . . . in color!

KILLER SMOG . . . THE 7th SENSE . . . THE HAUNTING . . . PASSAGE THRU THE OCEAN FLOOR . . . the new PHANTOM OF THE OPERA with Herbert Lom in the Lon Chaney role . . . STRANGE WOMEN . . . THE SECRET WORLD OF DR. LAO.

## the birds and the beasts

Hitchcock's next after his eerie avian adventure, THE BIRDS, will be Fredric Brown's THE MIND THING (you can pick it up in pocketbook form).

INVASION OF THE ANIMAL PEOPLE

(Continued on page 49)

Mars Creature from  
THE ANGRY RED PLANET.  
You'll find more fiendish  
Space Beasts like him  
in our companion filmazine,  
SPACEMEN.



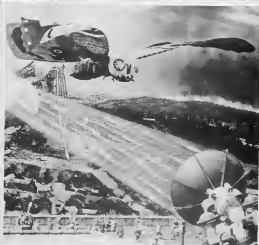
# WINGS OVER THE WORLD

# "MOTHRA"





The story of MOTHRA takes place in the near future in a Never Never Land called Rasilica. A joint expedition of Japanese-Rasilican scientists lands an Infant Island, a kind of latterday Bikini Atoll, to discover that it still supports a strange form of dwarfed life despite a heavy residue of



radioactivity from H-bomb test blasts. The inhabitants are tiny humans only 2' tall who worship a veritable winged behemoth. When 2 of the little women, called Aelinas, are kidnapped by unscrupulous promoters and exhibited in nite clubs like sideshow freaks, the Sacred Egg that the



girls once guarded hatches on insect larva of incredible proportions which destroys ships as it swims thru the sea in search of land and its lost Aelinas. As the spectacle reaches its climax, MOTHRA undergoes a metamorphosis from slumbering giant in a colossal cocoon to menacing moth of monstrous size. Takyo & Rosilica tremble to the beat of its tornadic wings as the



enraged creature follows the telepathic cries for help from its helpless handmaidens. The air-borne monstrosity destroys all in its path—bridges, skyscrapers, domes, defying all military weapons including an atomic heat-cannon, till it rescues the Aelinas and returns with them to their Infant Island . . .





This Italian Miss doesn't seem to understand that she's expected to be **THE VAMPIRE'S LOVER**.

(Continued from page 44)

PLE is, I believe, the at-long-last released horror film made in Lapland and mentioned in some of the earliest issues of *FM* as **TERROR IN THE MIDNIGHT SUN**. Starring John Carradine, it's blurbed as "Giants of the Ages . . . running Amuck in Icy Death Attack controlled by Alien Brains." Usually co-featured with the foregoing will be Robert (Hideous Sun Demon) Clarke in **TERROR OF THE BLOOD-HUNTERS**.

**INVASION OF THE STAR CREATURES** may be the American version of the Japanese spectacle previously reported in these pages as **MYSTERIOUS SATELLITE**. At any rate, we'll soon enuf know as this one is about ready to go into general release.

**GORATH** gives promise of being the *greatest* of the monster melodramas from the land of the Rising Sun . . . and the Hair-Raising Creatures.



A grave-looking scene from the American-International Pictures release **BURN, WITCH, BURN** (released in England as **NIGHT OF THE EAGLE**.)

St. George battles the Fire-Breather in Bert Gordon's **MAGIC SWORD**.



## dr. jerkyll, we presume?

Jerry (Small Planet) Lewis really is going ahead with plans to make his own farcical version of Robert Louis Stevenson's **DR. JEKYLL & MR. HYDE**. He'll menace Julie London—or will it be the other way around, Julie “menacing” Jerry???

The Poe cycle continues with Alex Gordon's plans for **MASK OF THE RED DEATH**.

December has been set as the release date for H. G. Wells' mighty prophecy of 200 years hence when Graham the Sleeper tangles with Ostrog the Boss in what Hugo Gernsback has called “The outstanding story of its class of all times”—**WHEN THE SLEEPER WAKES**. Vincent (Robur the Conqueror) Price stars.

**FAHRENHEIT 451**, the burning brand of a Bradbury property once hot as a futuristic film property, has cooled, but, Phoenix-like, from its smoldering ashes, has risen the possibility (nay, probability, he phones me) of 8 of his great fantastic short stories being molded together into one major motion picture by the Frenchman responsible for the outstanding film *The 400 Blows*. These gems of the weird genre would be selected from Bradbury's famous collections “The Illustrated Man” and “The Golden Apples of the Sun.”

## our planet in grave peril

“Two Hours to Doom,” “After the Rains,” “The Tides Ran Out,” “Earth Abides,” “The Torch” and “Darkness & Dawn”—these are some of the exciting novels dealing in one way and another with natural and man-made catastrophes that threaten the extinction of the human race. In **THE DEVIL'S MESSENGER**, soon to be released, Lon Chaney Jr. as Satan himself makes a present (to a man who'll use it) of the mightiest megaton bomb imaginable, after earlier in the picture making 3 other evil gifts in episodes involving a camera that kills, a girl who unthaws after 50,000 years frozen in a block of ice, and a crystal ball that clairvoyantly reveals a man's own death.

**THE LAST WAR, THE END OF THE WORLD** and (a note of hope) **SURVIVAL** are all scheduled for the screen before the world's (oops, year's) end.



Heinz Drache, Europe's "Mister Mystery," as the hunched apeman in Edgar Wallace's *THE AVENGER*.



Dare you look into **THE DEAD EYES OF LONDON?** Ady Berber, "The Tor Johnson of Europe," as he appears in the new Edgar Wollock thriller.

"Oriental Lee Yours"—Christopher Lee, **THE TERROR OF THE TONGS**.



If there is one glowing golden breath-taking mouth-watering reason to hope this dopey world holds together another season before losing its head completely and blowing its top, it's—*stop press!*—the midnight message from Bert I. Gordon that he is seriously interested in remaking one of the most remarkable, outstanding, enduring, fascinating, fabulous science and fantasy masterpieces this mad, mad, mad, mad world has ever known. If **THE LOST WORLD** and **THE PHANTOM OF THE OPERA** and **THE CABINET OF DR. CALIGARI** and **THE GOLEM** and **SIEGFRIED** and Fairbanks' **THIEF OF BAGDAD** are remembered as sparkling gems of imagination displayed on the silver screen before films learned to speak, the peak of technical achievement, imaginative power, visual wonder, unbridled drama, beauty and beastliness, macabre touches and marvels and miracles—all this was achieved by Fritz Lang and wrapped up in the one word of enchantment that spells the 8th Wonder of the Silent Era of Films, the blinding, spell-binding Crown Jewel of Fantastic Classics—

#### METROPOLIS

And now, with all due respect for its awe-inspiring reputation; with the earnest desire to do justice to a new version, one that will live in the motion picture theaters of the world and on the television sets of multi-millions as the silent version has survived across a span of 4 decades in the memories of those who were staggered by it nearly 40 years ago; Bert Gordon has taken the initial giant step, set his daring feet on the challenging stairway to screen immortality climbed by Lang, DeMille, Pal . . . I have been told that Lang himself does not wish to tackle the task of recreating his masterpiece in modern times, thus the torch (which must not be allowed to go out) is available to be passed to the hands of He Who Will Dare to accept the responsibility.

Bert Gordon has reached out.

As I sit at my typewriter, recording this announcement at half-past midnight, I am as wide awake as though it were the blaze of high noon.

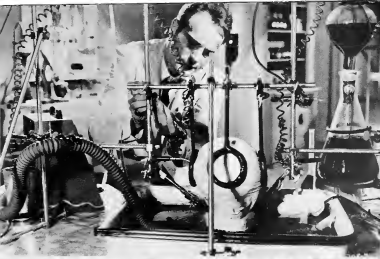
I wonder if I will sleep again, until I have beheld The New **METROPOLIS**?

And then, probably not for weeks.

You'll join me, of course!

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**END**



**THE  
BRAIN**



**THAT  
WOULD**



**NOT  
DIE**



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# "THESE WERE THEIR LIVES"



## CURIOSITY KILLED THE BAT

By Ronald Budovec & Weaver Wright

COUNT DRACULA realized he had slept too long as he weakly pushed back the top of his rotting coffin. He would have to satisfy his hunger with all possible haste.

The almost forgotten potion he had drunk had allowed him to pass an entire century in sleep but it had nearly caused his death too by draining him of energy. He would never make the mistake again of trying to see the future via suspended animation.

He wondered what things had changed during his long sleep. Time would soon tell.

Dracula assumed his familiar nocturnal form. The sanar hearing system of his bat-body informed him that a building was nearby and he noiselessly flew toward it on leathery wings. He was exhausted as he flapped thru an open bedroom window into the dark mansion.

The infamous vampire re-assumed his human shape. His pale eyes shone in the blackness as they discerned a young female form in bed asleep. Dracula's hundred year hunger silently screamed to be fed. Feverishly he glided to the girl's side. Fangs bared, he bent to quench his unsated, unholy thirst.

At that moment a pale beam from the moon fell on the sleeping figure's throat and something metallic glinted there. Curious, Dracula leaned closer, read—a ward, followed by a number. A horrible despair gripped his brain and body. He sank to the floor with a moan at dread and a tremor of exhaustion.

With the coming of dawn the diabolic Transylvanian, undead for centuries, expired with an ironic inscription etched in his brain. Too weak to seek blood elsewhere, he realized too late this supine form could offer him none of life's rich red necessity. For the damning information stamped on the metallic tag at the "sleeping" maidservant declared her to be a flesh-covered automaton.

END

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# DIALOG DIABOLIQUE

Here are 13 memorable lines of dialog from monster movies old & new. And, as a free clue, one of the films was written by the father of the author of this quiz!

BY MARG ANTONY RUSSELL

1. "I have here a collection of the world's most astounding horrors!"
2. "The werewolf is neither man nor wolf . . . but a satanic creature, bearing the worst qualities of both!"
3. "Something monstrous . . . all-powerful . . . still living . . . still holding that island in a grip of deadly fear!"
4. "A ghoul, as I am sure you know, is a disgusting creature who opens graves & feeds on corpses!"
5. "To new worlds of gods & monsters!"
6. "It reminds me of the broken battlements of my own castle . . . in Transylvania."
7. "I've got your murderer for you . . . old Ygor!"
8. "I love dead . . . hate living!"
9. "I'm going to tear the skin from your body . . . bit by bit!"
10. "I never drink . . . wine!"
11. "This animal is over 400 feet long!"
12. "Get away from that lever . . . you'll blow us all to atoms!"
13. "You have created a monster & it will destroy you!"

## ANSWERS

1. George Zucco to Boris Karloff in *HOUSE OF FRANKENSTEIN*.
2. Warner Dand to Henry Hull in *WEREWOLF OF LONDON*.
3. Robert Armstrong to Bruce Cabot & "Capt. Englehorn" in *KING KONG*.
4. Guy Rolfe to Ronald Lewis in Ray Russell's *MR. SARDON-IUS*.
5. Ernest Thesiger to Colin Clive in *BRIDE OF FRANKENSTEIN*.
6. Bela Lugosi to Helen Chandler in *DRACULA*.
7. Basil Rathbone to Lionel Atwill in *SON OF FRANKENSTEIN*.
8. Boris Karloff to Ernest Thesiger in *BRIDE OF FRANKENSTEIN*.
9. Bela Lugosi to Boris Karloff in *THE BLACK CAT*.
10. Bela Lugosi to Dwight Frye in *DRACULA*.
11. "The Professor" in *GODZILLA*.
12. Ernest Thesiger to Boris Karloff in *BRIDE OF FRANKENSTEIN*.
13. Edward Van Sloan to Colin Clive in *FRANKENSTEIN*.



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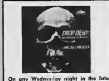
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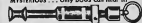
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